MOVABLE STATIONERY
05/12
Volume 20 | Number 2

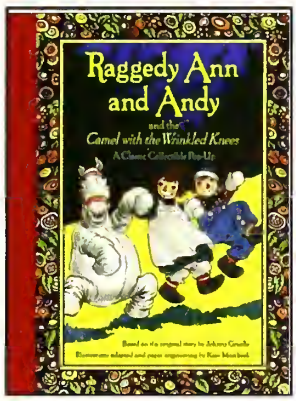
1033 .T6 M68 CHM BRAD
JUN 16 2012

A Pop-up World of Books, Reading, and Libraries

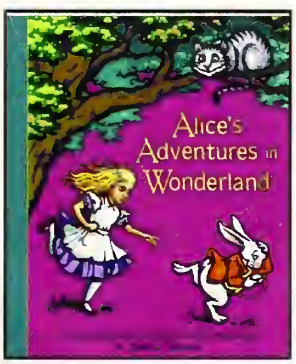
By Rhonda Harris Taylor
and Nancy Larson Bluemel

"'... and what is the use of a book,' thought Alice, 'without pictures or conversations?'"--Lewis Carroll (1832-1898; from Alice's Adventures in Wonderland, 1865)

As collectors of pop-up books, presenters of workshops about using pop-ups across the curriculum, and as just rabid fans of pop-up formats and contents, we started thinking about themes of pop-up books close to our own professional interests as librarians and teachers. Of course, many pop-up books are paper engineered versions of "regular" books, including both those intended for children and works that are also appealing to adults. Some examples include: *Alice's Adventures in Wonderland: A Pop-up Adaptation of Lewis Carroll's Original Tale* (2003) paper engineering by Robert Sabuda; *The Very Hungry Caterpillar Pop-up Book* (2009) by Eric Carle and paper engineering by Keith Finch; *Raggedy Ann and Andy and The Camel with the Wrinkled Knees: A Classic Collectible Pop-up™* (2003) " Based on the original story by Johnny Gruelle; illustrations adapted and paper engineering by Kees Moerbeek"; and Stephen King's *The Girl Who Loved Tom Gordon* (2004) that author's first pop-up and with paper engineering by Kees Moerbeek.



Raggedy Ann and Andy and The Camel with the Wrinkled Knees



Alice's Adventures in Wonderland

But we wanted to examine our individual collections of pop-ups through the lens of: Which ones present books, reading, libraries, and/or librarians, and what messages are conveyed by the text and the paper engineering, especially in a digital age?

Continued on page 4

Exploring Tunnel Books

Edward H. Hutchins
Salem, New York

Setting the Stage

As in any good discussion, the terms used must be properly defined. But alas, when it comes to talking about books, and in particular, how a book is defined, we run into problems. Through the centuries, books have proved to be remarkably adaptable, changing to meet the conditions and needs of many cultures. Therefore, a single definition may not prove satisfactory.

Star Box

The first libraries, the first collections of recorded intellectual thought organized by categories, were clay tablets first put on shelves around 1300 B.C. The collection of books we call the *Bible* started out as scrolls, and the Torah, still is. In Mexico, long before the Spanish arrived, books were made out of long strips of bark paper and folded back and forth in an accordion fashion. They had no words, but volumes have been written about the rich and detailed information contained in their colorful glyphs. In 10th century China, the whirlwind or dragon-scale binding was a scroll with multiple pages attached.

Changes in book structure are not limited to ancient times. Today it is possible to download pages into an e-book. The Workman Publishing Company has released a new, "innovative" structure they call a tumbling book, though many artists have been employing a Jacob's ladder structure with text and illustrations for a long time.

Gertie Escapes. 1999

Books have taken and continue to take many forms, and it is in this context of diversity that we turn our attention to one of the most fascinating, and to some, controversial, structures: tunnel books.

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The Movable Book Society
ISSN: 1097-1270
Movable Stationery *is the quarterly publication of The Movable Book Society. Letters and articles from members on relevant subjects are welcome. The index to past issues of* Movable Stationery *is available at:*
http://movablebooksociety.org
The annual membership fee for the society is $30.00 in the U. S. and $35.00 outside of the U. S. For more information contact: Ann Montanaro, The Movable Book Society, P. O. Box 9190, Salt Lake City, Utah 84109-0190, USA.

Telephone: 801-277-6700
e-mail: info@movablebooksociety.org.

The deadline for the August issue is July 15.

Movable Book Collections in North American Libraries, Part 2

Ann Montanaro
Salt Lake City, Utah

Book collections in a dozen institutions were described in the article "Movable Book Collections in North American Libraries," published in *Movable Stationery* in August 2006 (volume 14, number 3, pages 6-9). Featured in that article were collections at Florida Atlantic University; Indiana University, Lilly Library; Pierpont Morgan Library; Princeton University, Cotsen Children's Library; Toronto Public Library Osborne Collection of Early Children's Books; Smithsonian Institution's Cooper-Hewitt; National Design Museum Library; University of California, Los Angeles; University of Florida; University of Southern Mississippi; University of Wisconsin-Madison; University of Virginia; Western Michigan University; and Yale University Library. Since that article was published, significant collections have been added to five other institutions in the United States.

Most of the books in the following collections are available to library visitors. Each library website includes guidelines about accessing and using library resources. Before visiting a library to see books housed in a special collection, identify the titles you would like to see, verify that they are in the library (not in an exhibition or stored off-site), and that they will be available for you to view and handle.

University of Michigan
Ann Arbor, Michigan
Library catalog: http://mirlyn.lib.umich.edu/

The University of Michigan pop-up book holdings in the Children's Literature Collection in the Special Collections Library number over 2,700 titles, primarily from the 20th century. The collection is comprised largely of the gift of The William A. Gosling Pop-up and Movable Book Collection. Prior to his retirement in 2008, Bill served for eight years as University Librarian at the University of Michigan, followed by three years as Curator of the Children's Literature Collection. It was recently enriched by the addition of hundreds of pop-ups from the estate of UM alumnae Dona Ostrander of Florida.

The collection is especially strong in the paper engineering work of Julian Wehr, Ib Penick, William C. Wolff, Paul Wilgress, David Hawcock, Ron van der Meer, Peter Seymour, John Strejan, Rodger Smith, Jose R. Seminario, Bruce Reifel, Chuck Murphy, Keith Moseley, Kees Moerbeek, Dennis Meyer, Vojtech Kubašta, Tor Lokvig, Reneé Jablow, Richard Hawke, Bruce Foster, Dick Dudley, James Roger Diaz, Robert Culbertson, David A. Carter, Geraldine Cline, and a full set of signed works by Robert Sabuda, among others. Disney publications are also broadly represented in the holdings.

In addition to the more general works from the 20th century, older highlights include Dean and Sons' *ABC* dated 1859, and examples of Nister's work from the 1890s. The library continues to add to the collection, recently acquiring another 1858 Dean & Sons title, and Lothar Meggendorfer's *Look at Me!*, London, 1891.

The collection is being used by School of Information students, as well as those in the School of Art and Design, the School of Education, in exhibits, and in presentations to various community groups.

University of Southern Maine
Portland, Maine
Library catalog: http://ursus.maine.edu/search~S1?/

Anne Williams gave the bulk of her pop-up collection to the Special Collections section of the Glickman Family Library at the University of Southern Maine in 2005, 2006, and 2007. It is called the Anne D. Williams Family Collection of Movable Books. Included in the collection are about 700 books (mostly post-1960, but a few earlier), plus assorted pop-up greeting cards, maps, ads, and other ephemera. The library is currently cataloging the items, so they do not yet all appear in the online catalog. For more information or to see books in the collection, contact Susie Bock, Special Collections librarian by email at bocks@usm.maine.edu.

Top reasons to attend The Movable Book Society Conference in Salt Lake City:

★ You'll meet wonderful people who share your love of pop-ups!

The University of Southern Maine was selected to receive Anne's collection because her pop-up books complement their existing children's book collection. The Williams collection also meshes nicely with the mission of the Kate Cheney Chappell '83 Center for Book Arts, established at USM in 2008. The pop-up collection is being used in book design and other art classes and has also been used in a class on sustainability, culture, and the environment. The books are important to students in these areas both for their structure and for their content.

While Anne continues to collect pop-up books, her primary collecting focus is jigsaw puzzles. She is a founding member of the Association of Game and Puzzle Collectors (www.agpc.org) and has written extensively on the history of jigsaw puzzles. Her most recent book is *The Jigsaw Puzzle: Piecing Together a History.*

San Jose State University
San Jose, California
Library catalog: http://www.sjlibrary.org/

The Jeanne Rose Pop-up Book Collection of over 400 books was donated to San Jose State University in 2009. It is housed in the Special Collections Department and includes primarily American imprints from the 1980s and 1990s. A small selection of the titles can be seen in their online exhibit at: http://bit.ly/I7lZZJ.

Bowdoin College
Brunswick, Maine
Library catalog: http://library.bowdoin.edu/

The Harold M. Goralnick Pop-up Book Collection was donated to Bowdoin College Library's George J. Mitchell Special Collections & Archives in 2008. Harry (Bowdoin Class of 1971) began acquiring pop-ups and other movable books in 1999 and he donated his collection to the college both to make the books publicly accessible and to complement the library's broader holdings in the book arts. The collection numbers over 1,900 volumes dating mainly from the 1940s to the present. Most of the books were published in the United States or Great Britain, but some, particularly fairy tales, also appear in German, French, Czech, and Italian, among other languages. The Library continues to acquire pop-up books to add to the collection.

Some of the books in this collection were acquired because of the paper engineer who created them: David A. Carter, Dick Dudley, Bruce Foster, David Hawcock, Vojtech Kubašta, Tor Lokvig, Lothar Meggendorfer, Kees Moerbeek, Keith Moseley, Chuck Murphy, Ernest Nister, David Pelham, Ib Penick, Matthew Reinhart, Robert Sabuda, Rodger Smith, John Strejan, Ron van der Meer, and Julian Wehr. Others were added because of their subject matter: fairy tales, alphabet, counting, animals, Disney, space travel, monsters, haunted houses, Star Wars, religion, architecture, erotica, insects, dinosaurs, and earth science.

In 2011 an exhibit, Pop-ups - They're Not Just for Kids!, was displayed in the Bowdoin's Hawthorne-Longfellow Library and an online version is available at: http://bit.ly/hmM3uS. The online exhibit features works that demonstrate the wide diversity of pop-up books. In addition to items from the Goralnick Collection, it also includes other books from Special Collections, mostly artists' books, that celebrate paper engineering.

College of Charleston
Charleston, South Carolina
Library catalog: http://www.cofc.edu/library/index.php

Eleanor M. Heldrich has been slowly donating her collection of movable books to the College of Charleston Libraries over the past few years. She chose that college because her son is a professor of Chemistry there and they have been willing to accept the books as small donations of a few shipping boxes at a time. The librarians have told her that students of early childhood education are the most frequent borrowers of the books and that the collection has been the feature of several displays. The collection includes about 1,300 titles, primarily 20th century American books. Eleanor continues to collect pop-up books that will eventually be part of the College of Charleston collection. She has also donated books to the Decker Library at the Maryland Institute College of Art in Baltimore, Maryland.

University of New Hampshire
Durham, New Hampshire
Library catalog: http://www.library.unh.edu/

In 2008 Carel Chapman donated her collection of movable books to the University of New Hampshire Library. The Carel Chapman Movable Book Collection is housed in the Milne Special Collections and Archives and contains over 1,800 pop-up and movable books dating from the 1800s to the present and new titles are being added on a regular basis. An exhibit of the books was on display in the library in 2011.

Carel chose her daughter's alma mater to receive the large collection which represents nearly every American pop-up book published from the 1970s through the 1990s. Currently only about 300 titles appear in the library catalog but they are in the process of adding full catalog records for all of the books.

★ You'll hear fabulous speakers!

Continued on page 8

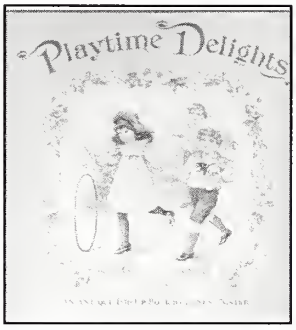
Pop-up world of Books, continued from page 1

This very arbitrary selection mostly contains titles marketed to children, but several were designed for adult readers.

For all books are divisible into two classes, the books of the hour, and the books of all time.--James Ruskin (1819-1900; from Sesame and Lilies, 1868)

Mother and Me

The "Golden Age of Pop-up Books" provided homages to books and reading. For instance, several wonderful reproductions of Ernest Nister's work highlight the joys of reading. Philomel Book's 1990 *Mother and Me: An Antique Picture Book by Ernest Nister* (designed by Keith Moseley) is a delightfully sentimental six-inch-tall book in soft colors. The vignette of "Story Time" is a nostalgic and sweet portrait of a mother and a child in a wicker chair in a garden, sharing reading, with a description that says "When Mother reads me a story, I like to sit in her lap." A pull tab transforms the scene into a picture of a cat and her two kittens. In a more subtle presentation about reading, Philomel's Books' *Playtime Delights: An Antique Book by Ernest Nister* (1993) offers a two-page spread of sketches illustrating the chaos of the "The Kitty Family" and their breakfast. The accompanying verse says:



Playtime Delights

> But now and again papa looks grave,
> For oh, the children will not behave;
> He really cannot read his papers,
> The while the kittens play such capers.

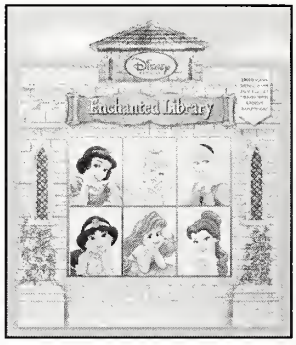
Turn the page, and there is the two-page pop-up spread of the Kitty children misbehaving. Fortunately, sketches of kittens reading and learning and these verses assure us that:

> But after breakfast in school they go;
> There's order and quiet then, you know—
> There they learn their A.B.C.'s
> And all about geography.

Libraries are not made; they grow.--Augustine Birrell (1850-1933)

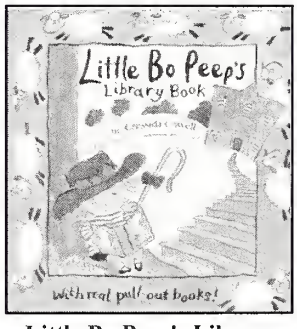
The power of libraries and their association with discovering the joys of reading has been delightfully reinforced by a wide range of treatments by pop-ups. There is the subtle message offered by *Fairyopolis: A Flower Fairies Journal* (2005), which is interactive with a map that folds out and envelopes that open and flaps of postcards, pictures, and other momentos. Rendered in muted colors, it evokes the early 20th century time period of British illustrator Cicely Mary Barker, whose works of fairies and enchanted landscapes are the focus of the book. It also includes small books that actually open, such as *A Field Guide to Fairies*, which is accompanied by a reproduction of Barker's library card for Storrington Library, along with a note by Barker that says "This morning I cycled to Storrington Library." Other books included as interactive elements are *A Dictionary of Fairy Trees, The Secret of the Fairy Ring, and Tales of Grateful and Helpful Fairies.*

★ You'll learn about simple repairs you can do at home.



Enchanted Library

Similarly, Disney Press' 2005 *Enchanted Library* offers an actual library in an overtly feminine presentation. The predominant color is pink (of course!), and the container is shaped like a castle and holds six 2.5-inch tall books, each one about a Disney princess (Snow White, Cinderella, etc.). Each book ends with a pop-up. The container also stores a poster and stickers. A similar presentation of an interactive library is provided by *Little Bo Peep's Library Book: With Real Pull-out Books!* (1999) by Cressida Cowell. Little Bo Peep is searching for her sheep, and Little Boy Blue directs her to the library for answers. Mother Goose is the "helpful" librarian (but not a very effective one!), and she mistakenly refers Bo Peep to the cooking section. The back cover of this work says that it is "a library in a book," and Bo Peep and the reader can pull books from the bookshelves. The books are all clever titles based on nursery rhymes, and they include barcodes and check-out cards.

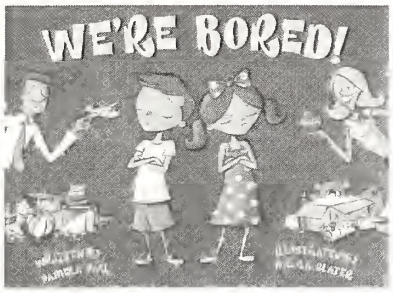


Little Bo Peep's Library Book

Some libraries are more astounding than others. In the 1994 film *The Pagemaster* a wizard Pagemaster (librarian to us!) introduces the library to a boy, Rich, whose daily life is greatly limited by his many fears. The spin-off book, *The Pagemaster* (1994), paper engineered by Jose R. Seminario and Bruce Reifel, uses pop-ups to capture the film's action of

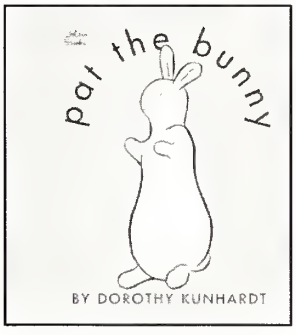
books that come to life and thrust Rich into scenarios of adventure, horror, and fantasy (eategories in this library). We especially love the first pop-up when Rich is surrounded by a flurry of flying books.

We shouldn't teach great books; we should teach a love of reading.--B. F. Skinner (1904-1990)



We're Bored

As *The Pagemaster*'s Rich discovered a world of reading in a library, the Wentworth twins in Piggy Toes Press's 2005 *We're Bored!* (engineered by Matt Powers) discover it in a home library. Benjamin Lee and Jennifer Rose are bored consumers. A house filled with toys and other diversions is not sufficient. In punishment for their ingratitude, their parents banish them to their father's study, where at first they use the books for toys, but then begin to read them. Especially notable is the two-page pop-up spread of a half circle bridge of books constructed by the twins and the castle that pops up from a book, reminding us of the format of the Bookano Stories book series, which were published in the 1930-40s. In the finale, the text says "Thanks for the library, Mom and Dad!," and a pull-tab reveals Mom and Dad smiling behind the door.



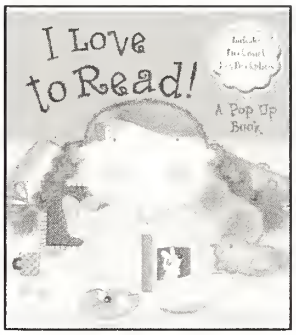
Pat the Bunny

Children often develop their first love of books at home. For very young children there is an interactive board book variant of Dorothy Kunhardt's beloved (1968) *Pat the Bunny* book. This version is "Part of the Pat the Bunny™ Baby's First Library Series." The plot centers on:

> It's time for bed, bunny!
> But where is the bunny?

The search is conducted with lift-the-flaps that are actual pieces of shower curtain, window curtain, tableeloth, and blanket (as well as a door). At the end, beneath the blanket, is the bunny with a book, because "The bunny is in bed, waiting to hear a story."

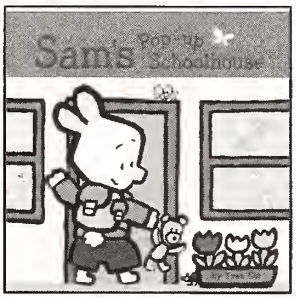
I Love to Read!: A Pop up Book (2010), illustrated by Katie Saunders and paper engineered by Manth, is an ode to reading for younger children. A pig-tailed little girl in pink pajamas loves to read about everything, including "fairies and princesses and knights and castles," and "little girls just like me." Each two-page spread of pop-ups captures what and where she loves to read, including (for the finale) "especially in bed." The book contains punch out book marks and property labels for one's books.



I Love to Read!

What a school thinks about its library is a measure of what it thinks about education.--Harold Howe II (1918-2002; U.S. Commissioner of Education, 1966-1968)

Besides reading at home, children learn to read and are encouraged in their love of books at school. This message is conveyed in interactive books such as this title from the popular Eric Hill series about Spot the dog, greatly beloved by preschoolers: *Spot Goes to School* (1994). This is a carousel book, with character figures that can be used to act the story. The room that is Spot's school contains, of course, a bookcase!



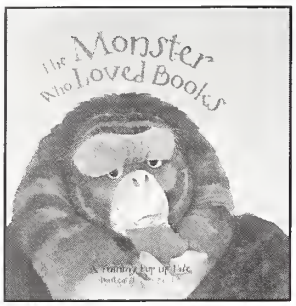
Sam's Pop-up Schoolhouse

Yves Got's *Sam's Pop-up Schoolhouse* is another carousel book that takes the reader into a 3-dimensional educational setting; in this case two classrooms and a playground. Charaeter figures, as well as a miniature book and a miniature coloring book, can also be used to recreate the story for this book. Interactivity is also achieved through the use of flaps, wheels, and pull-tabs.

Norman Bridwell's Clifford the Big Red Dog is another favorite character recognized by younger children, and Clifford introduces kids to books in *Clifford's Schoolhouse* (2000). When it's time to read, a child lifts each of the many flaps to follow the story, while learning numbers, letters, shapes, and colors.

The more that you read,
the more things you will know.
The more that you learn,
the more places you'll go.--Dr. Seuss (1904-1991; I Can Read with My Eyes Shut!, 1978)

★ You'll be able to buy books at the Saturday afternoon book sale.



The Monster Who Loved Books

Sometimes books and reading empower and teaeh lessons to children in rather unusual ways. In Keith Faulkner's *The Monster Who Loved Books* (illustrated by Jonathan Lambert; 2002), Bradley eneounters a very imposing blue monster in his Dad's bookstore. The monster loves books—he eats them! As Bradley teaehes the monster to love reading books rather than devouring them, large, eolorful pop-ups bring the books' charaeters and aetion to life.

While the book loving monster wants to eat books, *The Tale of Despereaux: The Deluxe Movie Storybook* (paper engineering by Bruee Foster) is about a mouse who does not want to eat books. Based on the 2008 movie (whieh was based on a 2002 book of the same title), Despereaux (2008) is a unique mouse, different from others and a big disappointment to his father. His brother takes him to the royal library to nibble books, but Despereaux reads them and diseovers a story of a beautiful princess and a brave knight, whieh is about "love and honor and eourage." When taken to task for his reading, he responds that it was a "very good story." The book has pop-ups, flaps, and a slide as well as an envelope with a proelamation, a small flap book, and the little book of adventure that Despereaux read.

The Incredible Book Eating Boy

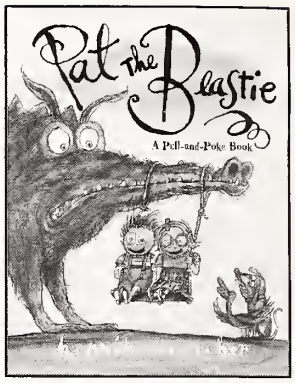
Oliver Jeffers' 2006 pieture book, *The Incredible Book Eating Boy,* is brought to 3-D life in a 2009 pop-up version paper-engineered by Keith Fineh. Henry literally devours books and beeomes the smartest person in the world. But his gluttony begins to make him ill, so he needs a new way to eonsume books--through reading! Wheels, flaps, and pop-ups enhanee the muted eolors and subtle drawings of this work. But, we espeeially love the two-page spread of two ranges of book shelves and with the pop-out of a staek of books being devoured by Henry.

★ You can participate in the Silent Auction and acquire interesting additions for your collection.

Books are used to teaeh ehildren lessons other than reading. In *Pat the Beastie: A Pull-and-poke Book* (1993), by Henrik Dreseher and paper-engineered by Dennis K. Meyer, Judy and Paul ill-treat the poor Beastie until they learn that

When you eross a beastie
Then he'll feastie.

The asymmetrieal book has zig-zagged edges on three sides, and pop-ups and flaps move the aetion. A tiny book of *Judy and Paul's Book by Beastie* opens to show Beastie gobbling up these naughty children. A banner around the page deelares that "Reading is gastronomieal"!



Pat the Beastie

In Seonna Hong's *Animus* (2005), "a moving pieture book" in verse, a shy young girl learns to deal with her fear of a very large and mean dog. When her initial overtures are rebuffed, she goes to a bookstore to aequire *How to Make Friends.* She learns that a "happy life is marked by highs and lows" and that "knowledge is a sword, but it's also proteetion."

"Outside of a dog, a book is man's best friend. Inside of a dog, it's too dark to read."--Groucho Marx (1890-1977)

Open Me. . . I'm a Dog!

Some interaetive books are designed to have as mueh appeal for adults as for younger readers, and they eelebrate books in remarkable presentations. Art Spiegelman's *Open Me. . .I'm a Dog!* (1997) only has one pop-up and one flap page, but the book format is faseinating. A dog leash dangles from the book. When you open the book, the dog asks:

What's that?
You think I smell of paper and ink?!
You think I look like ... a book?
I was sure *you*, of all people,
Could see past the wizard's eurse.

I have lived a thousand lives lost within the pages of a book. --Robert Cormier

The oversized 2005 book *The Enchanted Dolls' House* (illustrations and text by Robyn Johnson) provides another example that emphasizes the importanee of books. Its pop-ups are full-page reproduetions of four antique dollhouses with windows through whieh one ean peek at their eontents. There are also flaps and envelopes on sueeeeding pages, for examining aeeessories. For the sixteenth eentury medieval dollhouse, there is a book treasure: "Here is the diary that Anne [a doll] kept hidden under a bed in this box. She was named after Anne Boleyn, one of Henry VIII's six wives. She survived in the dollhouse for over a eentury." One can aetually open the pages of the diary and read entries for 1536,

1537, and 1538.

Reading histary is gaad far all af us.--David C. McCullaugh (1933 -)

Kit's World

Even in very bad times, reading has helped to sustain people. For instance, in *Kit's World: A Girl's Eye View of the Depression* (2008; paper engineer Shawn Wilder Sheehy) , pop-ups, flaps, pull tabs, and wheels facilitate a reader's learning, perhaps surprisingly, that "Even during the depression, many people turned to reading to escape the hard times. Library books were free." In this title of the American Girl series, the inclusion of black and white photos of a child reading to toys, men in overalls using a truck bookmobile, a girl on a horse returning a book, etc. are vignettes from history. A wonderful pop-up tree house captures Kit's joy at having a connection with her favorite tales of Robin Hood.

Perhaps no place in any cammunity is sa tatally demacratic as the tawn library. The anly entrance requirement is interest.--Lady Bird Jahnsan (1912-2007)

A "must" when discussing pop-up books and libraries, books, and reading is *Brooklyn Pops Up: The History and Art of the Movable Book* (concept by Ann Montanaro, Ellen G. K. Rubin, and Robert Sabuda). It is a collaboration of the Brooklyn Public Library and The Movable Book Socicty in conjunction with an exhibit of the same title as the book. Each two-page spread is by a different paper engineer(s), and not to be missed is Bruce Foster's rendering of the Grand Army Plaza and the Ingersoll Memorial Library that overlooks it. That flagship of Brooklyn public libraries "resembles an open book," and the pop-up that captures it has a backdrop of quotes about books and libraries. It doesn't get better than this for librarians!

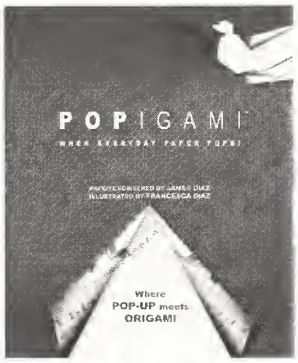
Brooklyn Pops Up

Information comes in many more formats than books. For example, *The California Pop-up Book* (2001; paper engineering and design by David Hawcock and Lesley Betts) was a joint production of the Los Angeles County Museum of Art and Universe Publishing in conjunction with an art exhibit on Art, Identity and Image in California. This interactive book has great pop-ups (including the Golden Gate Bridge) and pull-outs as well as miniature information resources that include postcards and a map and a booklet about the project. A similar presentation is provided by the *The New York Pop-up Book* (2000; paper engineering by David Hawcock), which has a variety of interactive elements, including pop-ups and information realia such as postcards, newspapers, guidebooks, and programs.

★ You can share collecting ideas with fellow enthusiasts.

Popigami: When Everyday Paper Pops! Where Pop-up Meets Origami (2008) is illustrated by Francesca Diaz and paper engineered by James Diaz. Double-page spreads transform everyday discards into origami art. Our favorite is the first one, in which newsprint is transformed into pop-up doves escaping the pages above headlines of world leaders declaring peace. It has great appeal for librarians and others who adhere to a professional commitment to the free flow of information!

"If anly I cauld manage, withaut annayance ta my family, to get imprisaned for 10 years, 'withaut hard labaur,' and with the use af baaks and writing materials, it wauld be simply delightful!"--Lewis Carrall (1832-1898)



Popigami

Finally, we suggest a book that is a different sort of tribute to pop-ups and to libraries and books, as *lagniappe*. While NOT a pop-up book, we guarantee that it will be of interest to all pop-up book lovers! Michael Dahl's *Escape from the Pop-up Prison* (illustrated by Bradford Kendall, 2010) is the story of young girl who follows her father's abductors as they take him to the "Pop-up Prison," where "'The world's deadliest criminals are trapped in its pages.'" The paperback graphic novel format in muted yellow, brown, gray shades is offset by the remarkable plot in this book that is part of "The Library of Doom [which] is the world's largest collection of strange and dangerous books." There, "The Librarian's duty is to keep the books from falling into the hands of those who would use them for evil purposes." To parody numerous graphic novels, "Wow!" A very nice addition to this unusual work is the two-page "A Page from the Library of Doom: More About Pop-up and Movable Books," which is a glossary of interactive book terminology.

In conclusion, we agree with Clarence Day (1874-1935) who said, "The world of books is the most remarkable creation of man, nothing else that he builds ever lasts."

★ You can see unusual, exotic (and maybe even erotic!) pop-ups.

Movable Book Collections, continued from page 3

University of Washington
Seattle, Washington
Library catalog: http://catalog.lib.washington.edu/

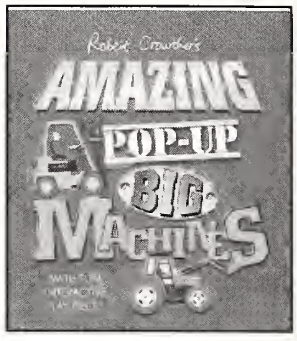
The Special Collections Book Arts and Rare Book Collections include over 7,000 titles of 17th - 20th century books providing examples of alphabet books, primers, books of grammar & etiquette, bestiaries, story books, fables, moral tales & boys', girls' & series books. The emphasis on the history of illustration. Over the years Pamela K. Harer has given many books to the library and a recent gift added over 100 historical and modern pop-up, movable and toy books. Among the rare titles in the collection are Dean & Sons' *Clown and Pantaloon's Pantomimic Fun and Tricks* (1876), *Theatre Miniature, La Kermesse Villageoise* (Capendu, ca. 1890), and two copies of *Metamorphosis* from 1814 and 1847.

Merry Company: Pop-ups, Movables & Toy Books, an exhibit of over 150 titles, was on display earlier this year. More information is available at http://bit.ly/sJGyQb.

University of Rochester
Rochester, New York
Library catalog: http://www.library.rochester.edu/

The Rare Books and Special Collections Department at the University of Rochester Library is building a collection of movable books. The department has an extensive children's book collection, the Mary Faulk Markiewicz Collection, that was presented to the University in 1983. Though this initial donation included only about fifty movable books, Leah Hamilton, who is now the Collections Manager for Rare Books, has a passion for mechanical books and is making the movable book collection a main focus. Leah is developing the holdings to make it more cohesive historically as well as gathering all of the Department's movable books into a Pop-up and Movable Book Collection, to be accessed through the University's online catalog. Beginning with Peter Apian's volvelles in the 1548 *Libro dela Cosmographia*, the collection also includes movables by Robert Sayer, S. and J. Fuller, Dean and Son, Ernest Nister, Raphael Tuck, McLoughlin Bros., Lothar Meggendorfer, S. Louis Giraud, and Vojtéch Kubašta, as well as many other choice 19th century and early 20th century materials. An exhibit of more than fifty pop-up and movable books from the collection is on display until August 17, 2012, and it can be previewed at http://bit.ly/Jqc8jy.

Questions and Answers



Q. I recently purchased a copy of a book listed on Amazon as *Robert Crowther's Amazing Pop-up Big Machines* (Candlewick Press, 2010). The image shows the same title on the cover and the OCLC record has it cataloged with that title. However, the cover of the book I received is *Robert Crowther Amazing Pop-up Big Machines.* Do you have this book? Is the name Crowther or Crowther's? Was it issued with two titles or is the cataloging incorrect?

Ann Montanaro
Salt Lake City, Utah

Q. Are you seeking unusual pop-up books to add to your collection? Hamid Zadeh has published four new attractive works: *Ancient Persian Empire: A Three Dimensional Commemorative*; *Silent Witnesses: Bas-reliefs and Objects from the Achaemenian Period*, volumes 1 and 2; and volume 3 *Silent Witnesses: Images from the Achaemenian Period in 3-D.*

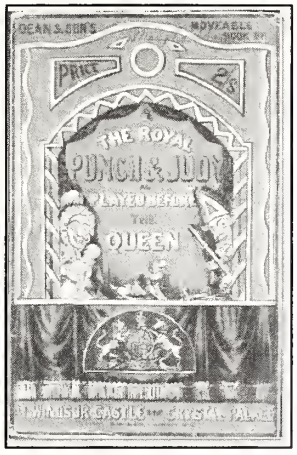
Ancient Persian Empire (10" x 10" x 3", 166 pages with text, 192 illustrations, 3 poster-sized panorama) has eleven pop-up restorations from the ancient sites of Pasargadae, Persepolis and Naqsh-e Rustam built during the Achaemenian dynasty in Persia (545 - 330 B.C.E.).

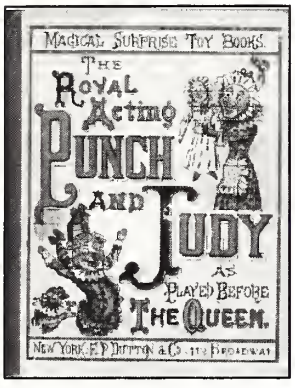
Ancient Persian Empire

Paper reliefs are used in the *Silent Witnesses* series (124 pages with text, twenty-six illustrations, twenty-five paper reliefs, a gold plaque, objects on paper and fabric from various museums around the world, and sites of the Achaemenian period in Persia (545 - 330 B.C.E.). Volume three includes 3-D anaglyphic images. Members of The Movable Book Society who place an order before July 1, 2012 can receive a 20% discount on the purchase of any or all of these titles. The order form is at: http://www.geomancycards.com/

★ You'll print and assemble a pop-up commemorative.

Q. Does anyone have a collection of nineteenth century Punch and Judy movables? I have tried, unsuccessfully, because I do not have access to any of them, to determine whether or not the movables in the books are similar or, perhaps, the same. And, because cataloging records and book seller descriptions vary considerably (and, further, because few if any include publication dates), it is nearly impossible to tell the books apart unless covers are shown with the description. Even then, the inside mechanicals may be the same. I have identified some of the titles that include the words "royal,""moveable," "Punch," and "Judy." Can anyone provide descriptions of each of them or help tell them apart? [The first volume of my bibliography was pre-Internet so the only entries listed there are from OCLC and bookseller's catalogs and the descriptions are, in many cases, incomplete.]





Ann Montanaro

1. *Royal Moveable Punch and Judy.* Dean & Son. [1873-1893].

2. *The Royal Acting Punch and Judy.* Dean & Son. [1860-1870].

3. *The Royal Acting Punch and Judy.* Dutton. [1880].

4. *Dean's Moveable Book of the Royal Punch & Judy as Played Before the Queen at Windsor Castle & the Crystal Palace.* Dean & Son, [1860.]

5. *The Boy's Own Royal Acting Punch and Judy.* Dean & Son, [between 1856 and 1865].

6. *Dean's New Moveable Book of the Boy's Own Royal Acting Punch and Judy.* Dean & Son., [1861].

7. *Dean and Sons Moveable Book of the Royal Punch and Judy as Played Before the Queen at Windsor Castle & the Crystal Palace.* 1861.

Q. Are you part of the Occupy Movement? For those who are not up to camping out and confronting police but support the movement, Carol Barton has created an alternative. Make your own pop-up Occupy Tent! Simply go to the web site www.occupypoup.com, download the tent pattern of your choice and write your message on the side. Then follow the instructions to cut out and construct the pop-up into a folded USA map card (also on the web site) and address it to your government representative.

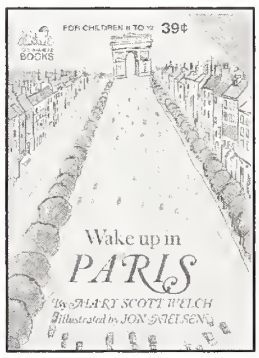
Q. Are you looking for pop-up books from the 1970s to 1990s to fill in your collection? Susan Rumsey is selling books from a small collection of well-known pop-ups that belonged to her mother. If you are interested is receiving a price list, contact her at aloha.bears@att.net.

★ You'll have more fun than you've had at another conference.

Backward Glance
Pop-up You May Have Missed

Ann Montanaro

Wake up in Paris: Three Dimensional Pop-up Inside! Grow-Ahead Books. By Mary Scott Welch. Jon Nielsen, illustrator. Lithographed in Japan. For Children, Columbus, Ohio, n.d., [196-?].



Wake up in Paris

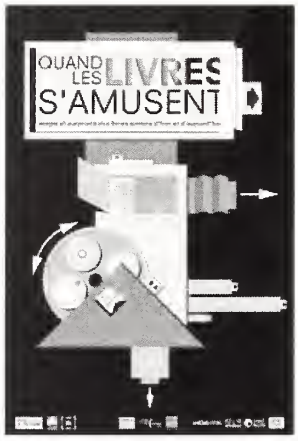
This charming little paperback book (13 x 18 cm. 14 pages) has full-page color illustrations and originally sold for 39 cents. The cover notes that the book is designed for children aged 6 to 12. Inside the front cover the text reads "In this little book you'll FIND OUT: what kind of games French children play, why there is no school on Thursdays, and why many buildings in Paris are famous, and why nearly everybody who visits Paris wants to go back and stay a long, long time." It includes a double-page pop-up of the Eiffel Tower encased in the final gatefold page. Does anyone have other pop-ups issued by this publisher?

Poppits

Ellen G. K. Rubin
Scarsdale, New York

EXHIBITS

Quand les Livres S'Amusent: Magie et surprise des livres animés d'hier de d'aujourd'hui (When Books are Having Fun! Magic and Surprise in Animated Books Yesterday and Today).
Le Musée de l'imprimerie (Museum of Printing)
Lyon, France
Until June 24, 2012.



An Artists' book exhibit. Take the time to explore the museum's website (using Google Translate if you must) to see the books on display and a parallel exhibit with books by fine artists. There is also a video showing the historic printing presses housed in the museum. The books are from collectors in France and America. http://bit.ly/1Dd9Kg

Springing to Life: Moveable Books and Mechanical Devices.
Department of Rare Books and Special Collections of the Rush Rhees Library, University of Rochester, Rochester, New York,
Until August 17, 2012.

The exhibit includes books from the 16th century to today. http://bit.ly/AwnHqc. It was enthusiastically covered by a local Rochester paper, including the mention of our Meggendorfer Prize. http://bit.ly/JkJofT

MULTIMEDIA

Attention paper engineers! Here is a free-standing, multi-tasking, flexagon-like pop-up! Can you use it in your next project? http://bit.ly/JeMVII

Those of you newer to pop-up collecting may not be familiar with Ampersand Books and Michael Dawson, an collector and early website master. Michael and his wife flew from England to attend the opening of Brooklyn Pops Up! in 2000 and participated in the festivities. While Michael is no long an active pop-up book dealer, his history of pop-ups is still up on the web. Take a look and learn. http://bit.ly/JsQvBb

Augmented reality - is this where pop-ups on the page meet up with the virtual world? Can we please discuss this at the next conference in Utah? Book artist Amaranth Borsuk and her web-designer husband, Brad Bouse, use the physical book and a computer's webcam to make objects move on the screen. But, for me, some of the best qualities of pop-up books are missing. What's your opinion? Write to *Movable Stationery* to explain your viewpoint. http://bit.ly/r1OLJs

ARTISTS' BOOKS

Brian Dettmer (http://bit.ly/diJVqM) with literal surgical precision carves out paper from existing books to amplify the original book with astounding and powerful effect. See for yourself! http://bit.ly/g9D7Ym

May I introduce you to Dario Cestaro, a multimedia paper engineer? http://bit.ly/lcNPr6

Read an interview about David A. Carter and the making of *The Lorax Pop-up!* http://t.co/Q3wrNV4y .

My new emphasis in pop-up and movable paper collecting is ephemera, erotic or not. Paper engineer Leopold Karp creates promotional pieces with wonderful movables. Take a look. In English: http://bit.ly/sFsORR In French: http://bit.ly/HXLU6Z.

Visit
SALT LAKE

The Movable Book Society
9th Biennial Conference
Salt Lake City, Utah

September 27-29, 2012

http://bit.ly/ICZW0P

Exploring Tunnel Books, continued from page 1

A Distinguished History

Tunnel books owe their heritage to the long line of optical experiments that eventually led to the motion picture. In 1437 Leone Battista produced a small box with a peephole that revealed perspeetive scenes. The camera obscura described by Giovanni della Porta in his *Magica Naturalis* (1553) used a small peephole with a lens in the wall of a darkened room, and through this peephole an image of thc view outside the room was reflected on the opposite wall.

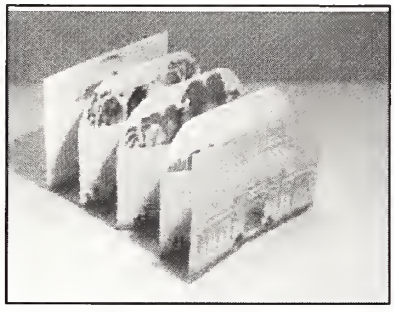
By the 1600s the publie's interest in perspeetive views had reached such an intensity that showmen were traveling throughout Europe to village fairs and other large gatherings with peepshow boxes on their backs. Inside the box, cutout cardboard panels created a variety of religious, historical, and mythical scenes. In time the peepshows became complex affairs with multiple peepholes (as many as twenty-six), strings that, when pulled, could change the views, and pin-pricked backdrops that werc backlit to create the effect of nighttime scenes. As one illustration of the time put it:

> *This box doth pleasant sight enclose,*
> *and landscape and perspective shows*
> *of every varied sort;*
> *A penny is the price I ask*
> *for execution of my task*
> *and get a penny for't.*
> (Untitled print, 1785, anon.)

By the 1700s, with improvements in printing, smaller versions of the peepshows began to appear for use in the home. Wener Nekes said in his video, Film Before Film, the peepshows "explored the sense of depth within the spatial dimension of an image." Peter Haining included these "toy books" in *Movable Books*, and quotes one British publisher who claimed their peepshow displayed the "life-like effect of real distance and space." The main centers for producing these "theaters of perspective" were London, Paris, Amsterdam, Vienna, Bassano (Italy) and Augsburg (Germany).

In Augsburg between about 1740 and 1770, the printer Martin Engelbrecht produced prints that could be cut out and assembled into peepshows. You would buy a sheet with six or seven prints on it. Each sheet produced one multi-layer view. His peep shows were produced in three different sizes. Some of the views have only been found in one size, and others have been identified as being available in more than one size. In one of those sizes, the one about 7" x 9", researchers have identified 67 different peep show views (each with 6 or 7 sheets). So the 456 prints divided by the 67 different views means that the average peep show had 6.8 sheets. Using etched copper plates, the views were printed on thin paper with watercolor added by hand. These sheets then had to be backed with heavier paper (often old sheets music or old manuscripts) and then cut out and assembled by the printer, seller, or customer. The subjects ineluded Biblc scenes, views of foreign lands, life at court, sporting events, battles, shipwrecks and earthquakes. The panels were not attached but designed to fit into optical boxes with slots to reeeive them.

By the 1850s the panels of the peepshow were attached to eoncertina hinges along both sides of the panels. During this period peepshows were often created to eelebrate major events like the Great Exhibition in London and the opening of the Thames Tunnel in 1851. This, according to Carol Barton, is where the expression "tunnel book" was first used to describe thcse particular books. Tunnel books of this period often had three peepholes with three scparate views. Two other innovations were a peephole cover that was attached to a side hinge so that it swung away from the cover when the book was opened, and a combination "book n' box" structure.

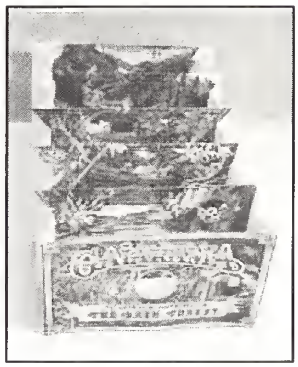


Botanical Garden

The trend to celebrate major events with a commemorative tunnel book continued with peepshows for the New York World's Fair in 1939 and another one in honor of Queen Elizabeth's Silver Jubilee in 1977. In 1977 the New York Botanical Garden, looking back at the peepshow celebrating the Crystal palace, produced a peepshow to promote their glass conservatory. Using artwork by Roy Doty and design by Carlton B. Lees, the five-panel peepshow was made from just one sheet of paper that folded and slotted together to create a light and airy miniature version of the Botanical Garden's landmark structure.

Then in 1984 the publication of the Magie Windows™ series of tunnel books enlisted thc talents of prominent illustrators Edward Gorey, Tomie dePaola and Trina Schart Hyman to create ten-panel books that are notable for having a magnifying lens in the peep-hole. These books are significant because they used established artists, included text, were released by a leading publisher of books, G.P. Putnam's Sons, were recorded with the Library of Congress, were issued ISBN numbers, and were sold in bookstores. How much more legitimate could they be?

More recently the series of Gaiaramas™appeared. In 1992 these tunnel books with their distinctive swing-down handles were produced by Cheri Hanson at White Eagle with the titles: *The Rain Forest*, *The Coral Reef*, and *Outer Space*. As described by the publisher: "You've never seen a book like it. In fact, it's a concept so new and different, it's patented. Simply look through the viewfinder



Rainforest

and the adventure begins. These unique picture books don't open UP, they open O-U-T." The amount of detail packed into each volume requires a separate study guide.

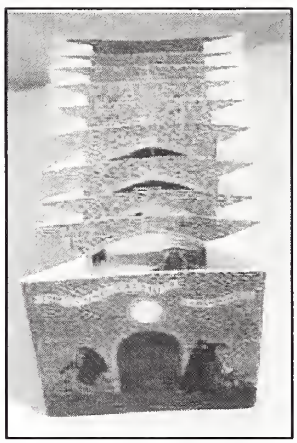
Even though peepshows started out as novelty entertainments, publishers eventually recognized their potential for storing and imparting information as effectively as traditional books. In spite of this recognition, some in the book arts have been slow to concur.

Novelty vs. Artistic Merit

In 1984, the same year that G.P. Putnam's Sons published the Magic Windows™ series, Carol Barton began researching early examples of the tunnel or peepshow book format in the rare book library collections of Washington, D.C. "The initial example I saw was a peepshow book contained in the Smithsonian's Dibner Library Collection," she recalls. It was the peepshow commemorating the building of the Thames tunnel that led to the term "tunnel book." Her efforts to promote the tunnel book structure has resulted in many book artists, including this author, adapting the format for their books.

"The form is deceptively simple," Barton explains, "but to actually adapt it to create a book is a difficult process. I don't see most historical peepshows as true books. They are rather single-view novelty theaters. But if you look at the structure as being composed of two accordion books along with the view through the center, and possibly adding other elements onto the front and back covers or encasing the tunnel within another book form, the project becomes much more challenging and more of a true book with several readings. It is necessary to push beyond the simple theater aspects of the form and somehow get an audience to read the piece on several different levels. Otherwise the format remains a simple toy."

Matthew Liddle is another book artist who was introduced to the structure by Barton. "[She has] traced the history of the tunnel book back to the Renaissance, so as a novelty the tunnel is not so novel. I think I've given up on trying to draw the line between what is or is not a book. I tend to think of forms and structures and match them with ideas, images and text that seem to go with them. I've used the tunnel in various ways for various reasons."

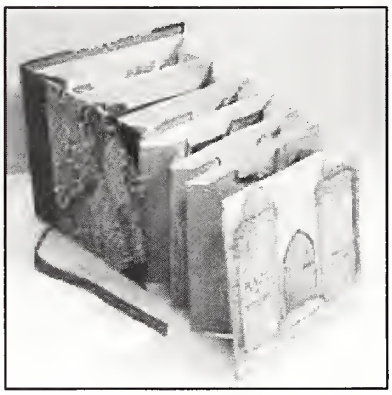


The Tunnel Calamity

"The process of making a tunnel book is definitely a bookmaking process" says Deborah Phillips Chodoff. "The format and content of each page or section is dependent on the ones before and after; sequence is extremely important, and the crafting of a tunnel book depends on bookmaking techniques and materials." Rand Huebsch agrees, adding "For me, the definition of a book includes the idea of narrative. As a theater-like structure the tunnel book has a strong narrative connotation. Therefore, to me, it qualifies as a book, not a novelty toy."

"Yes, I think tunnel books are books," adds Tara Bryan. "My first encounter may have been the Edward Gorey tunnel book, *The Tunnel Calamity*. Very mysterious, and I never feel like I've seen everything in it. To me the difference between book and toy amounts to this: a Jacob's ladder made of blocks of wood joined with ribbon is a toy; when something is added to the structure (image and/or text) to make you think beyond the structure, it becomes a book."

Artists' books should not be defined by past interpretations of what makes a book, but by what is currently envisioned and produced by contemporary book artists. A dazzling collection of tunnel books is taking shape as a result of the creative efforts of a wide variety of book artists.



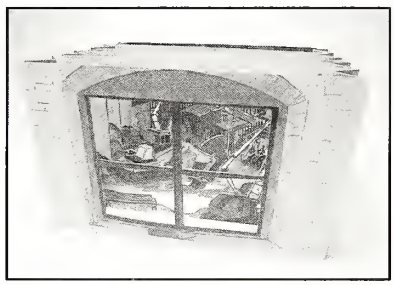
A Maze-in Mystery

So what is it that book artists are able to accomplish with the tunnel book format that they cannot achieve with another structure, such as a codex, for example? "I always try to use structure to enhance the contents of my books," Bryan explains. "So, yes, I use the tunnel structure where it seems appropriate. I used it for *Down the Rabbit Hole* (1987) and it does other things than a codex. A codex is great for linear conveyance of information. A tunnel book alerts the reader that something else is going on here, and encourages one to be on alert and explore. The *Rabbit Hole* book is pretty straightforward. The holes are squares that spiral thirty degrees at each layer and get smaller. The text is pasted along the edges of the holes and also gets smaller. The tunnel ends with "Thump! Thump! The fall was over"—end of story. But the tunnel IS a rabbit hole, and gives the viewer the physical experience as well as the mental experience of the text and the action described."

The book artist Matthew Liddle has created many tunnel books and each one has employed new innovations. "*In Adirondack Tunnel* (1992) I used the structure to create a little folding diorama. The cover is bark, the tunnel is printed with show prints and the inside is a woodsy landscape. It has something to do with the idea of land ownership, a portable, commodifiable bit of land. In this piece the paper was cut to let in light to the forest."

"*My Gutenberg Cybergoggles* (1997) pokes fun at virtual reality, contemporary layered typography, and the hype surrounding electronic media. It is a wearable book that looks interesting but is a bit disappointing (appropriately) when you actually try it out. On the outside is states "Kick me I'm myopic" and on the inside "I'm shouting but I've got nothing to say." Inside are also layers of appropriated imagery from the history of printing and books.

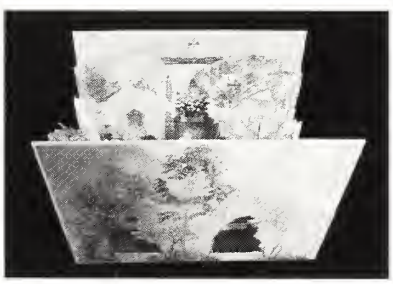
"In a hanging piece called *Imagraphic* (1999) I've explored the tunnel as peepshow. The exterior of the tunnel is made from junk mail window envelopes. The interior includes a fold book ornamented with intimate imagery and packaging from products I have consumed. It is some kind of comment on the intrusion of consumer culture on my personal life, and an attempt to explore my feelings about voyeurism, identity theft and the irony of my indignation as one who is involved in producing media myself. This hanging piece is intended for gallery display and is successful in a way that is difficult for a codex under glass."



Tunnel Vision

Laura Davidson created *Tunnel Vision* (2000) to record a giant construction project outside her studio window in Boston. "I chose the tunnel format for this book, because I found it to be [a] perfect way to show a view of something in a three-dimensional way. If I had chosen a conventional format, it would not have captured the visual depth I was after."

For *A Maze-In Mystery* (1992) Maryline Poole Adams "...used the fact that one could 'bend' the tunnel so more scenes or clues could be discovered around corners — to help solve the mystery. I wanted a true 3-dimensional perspective for livelier ambiance."



Jardin de Guadalupe

For *Jardin de Guadalupe* (1994) Lois Morrison has two peepholes on the cover to reflect the two paths that lead to the shrine to the Virgin of Guadalupe in Mexico City. Each opening presents a different view to the same destination. In another innovative touch, Morrison has created hinges that serve more than just a utilitarian function; they are an inseparable part of the intricately cut garden setting.

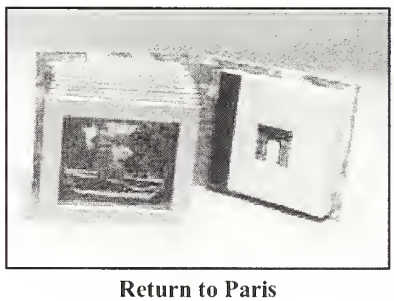
It may seem that the codex and tunnel book formats are at opposite ends of the spectrum, but it is not an either/or situation. They work very well together, and *Return to Paris* (2000), designed by Pat Baldwin with text by William Markiewicz and artwork by Diane Weintraub, illustrates this point. When you open the book there is a nine-panel expanding view of Paris attached to the left cover and a 44-page codex binding attached to the right. This stylish presentation earned a Distinguished Book Award from the Miniature Book Society in 2001.

The tunnel/codex combination is not the only possibility. In *The Gadarine Swine* (1993) Lois Morrison pairs the tunnel format (a retelling of a New Testament story) with a concertina format (where present-day Gadarine swine take a world tour). These are just samples of the variety of approaches that use the tunnel book structure as a means of storing and sharing information. The codex has been around for a long time and has proved to be a serviceable format. But sometimes a tunnel view best serves the artist's needs.

A Word to the Wise, Or Not

For the most part the early peepshows did not have text, but they were far from silent affairs. They had to compete with other attractions at the fair, such as dancing bears, learned pigs, jugglers, acrobats, puppeteers, magicians, and vendors. Bells, horns, drums or other musical instruments accompanied the barker "selling" the peepshow:

I am Tom West, the Peep-show Man, and have many pretty as well as curious things to show you, my little dears. The charge is only one halfpenny; and for that you may see the great Polar bear of the Arctic regions, also a tiger-hunt, along with many other wonderful sights, in my peep-show, which would take hours to tell you about. But step forward — step forward, and see what you will see! That's right, my little master; now put your eyes close to the round window, and keep them very wide open. We are just about to commence; so pay attention, and listen with all your ears.



Return to Paris

The string of enticements, stories, and amazing facts goes on for over a hundred pages in *Sights at a Peep-Show* (1874, anon.) Language, in most cases spoken, was an important part of peepshows from their inception and it remains an integral component of tunnel books. Text is not a requirement for a tunnel book. Text does, however, add an element that conveys bookness on what might otherwise be a non-book object.

One attractive characteristic of tunnel books is the variety of ways text can be incorporated into the structure. Whether or not to add a written message and where to place it depends

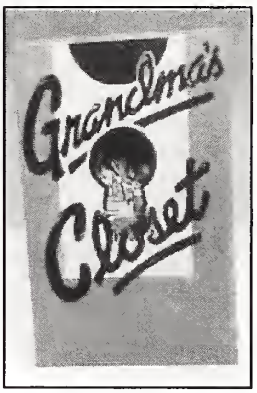
on the artist's goal. For this author, text has always been an important part of tunnel books. In *A Great Lunch* (1996) each section of the side hinges is a separate page with its own portion of the text. In *Grandma's Closet* (1991) and *Gertie Escapes* (1999) the text dances across the entire width of each side hinge. The text is placed on the folds for *Rainbow Galaxy* (1999), and the reader encounters half of the text when the book is viewed from the front and the other half when the book is turned around and viewed from the back. The text for *Tunnel O' Love* (1994) hops from one panel to the next within the tunnel. In *Windows* (1994) the text is confined to the back panels. *Miniature San Francisco* (1996) has no text. The viewer's familiarity with the famous landmarks represented in the book makes text unnecessary.

Julie Chen has provided an elegant and ingenious use of Elizabeth McDevitt's text in *Octopus* (1992). The entire text was printed on every other panel. But because parts of each panel have been cut away and parts of other panels overlap, only one line of text is revealed at a time. The text undulates and enlightens over the course of fourteen watery panels. The book measures 12" x 13" and opens to 36." It is an impressive presentation.

Outside Art

"My artist's books begin with a concept, not with a manuscript," writes Marylee Bytheriver. "I design each element of the book — materials, structure, content — as integrated and interactive expressions of the overall concept." For *Outside Art* (1998), text is an integral part of the concept. By adding a third top hinge the artist has created a cave setting as much as a tunnel. The reader can peer through a peephole, in this case constructed to resemble a broken window of a derelict building, or swing the front panel aside for a fuller view. The natural cave setting inside the book is set up in opposition to the rundown urban structure outside the book. At the same time, the text contrasts the thirty-five Native American petroglyphs inside the tunnel with contemporary graffiti scrawled on the outside. The tunnel book structure allows the reader to experience both messages in the context in which they are typically found.

When the author first saw *Tunnel Vision* from Laura Davidson, he guessed at her ambivalence over the construction project that had polarized much of Boston. When asked, Davidson responded with a detailed explanation of how the project had impacted her life, both positively and negatively. "With this love/hate relationship, I decided that I couldn't pinpoint text, because at any given time, I feel completely different about the project. In the end, I realized, all I wanted to do with this book was to remember this awesome view for myself, and to share it with others." Words are not a required element of tunnel books. Sometimes the emotions that are aroused are equally eloquent.



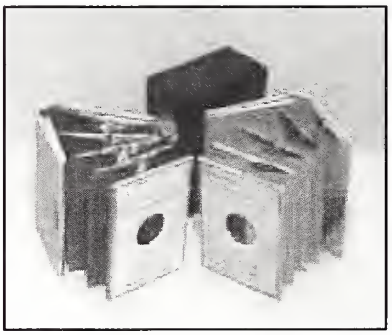
Grandma's Closet

Self Image (1994), as the creator Deborah Philips Chodoff describes it, "...has irregular openings that allow the viewer to see his or her reflection framed by the metallic painting on the backs of the tiles. Because the tiles have been heated, the images are distorted and the reflection at the end of the tunnel is tiny." It is a visually inviting, sculpturally complex book and has no words. The viewer's face provides the message. Whose face does not speak volumes? By incorporating the viewers face in the structure the artist has created a tunnel book unique and personal to each observer.

There are many ways to deliver a word to the wise and when it comes to tunnel books the possibilities are endless.

The Challenge and Triumph of Time

A common observation about tunnel books is that because they open up to produce a single scene, they are limited to a single moment in time. "Because the scene is taken in all at once by the viewer," notes Chodoff, "passage of time cannot be portrayed (except as suggested by accumulation, as in Ed Hutchins' tunnel book, *Grandma's Closet*, or metaphorically as in my tunnel book *Self Image* in which one looks through holes in warped mirror tiles at a reflection of oneself.)"



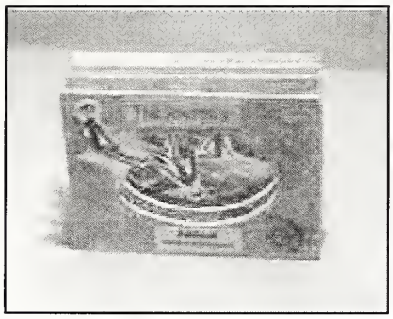
A Peep-Show Alice

But tunnel book artists (and artists in every medium) have learned to pack time into a single view. In *A Peep-Show Alice* (1989), Maryline Poole Adams packs all the highlights from the familiar tale of Alice in Wonderland onto five panels of one book and a companion volume presents the highlights of *Through the Looking Glass* on another five panels. Poole also created *A Maze-In Mystery*, in which a murder takes place with clues, a cast of suspects, a victim, a perpetrator (in and out of disguise), a weapon and a solution.

"With its linked parallel planes," observes Rand Huebsch, "the tunnel book can imply the passage of time or a series of events. In *As You Like It* (1999), each panel depicts a separate scene. Unified, they comment on each other, so that the book recalls those early Renaissance paintings that simultaneously

displayed several episodes of a saint's life. *Circe* (1992) presents a chapter from *The Odyssey* in which a sorceress transforms sailors into swine. In the furthest and "earliest" panel, she offers a bowl of potion to an unsuspecting man. In the next one, a pig-headed human figure appears, and in each succeeding panel he becomes more pig than man until the last panel where a swine leaps. Because each page has a framework of stylized brambles, the book is ambiguous: it may be showing different beings at a single moment, or one being in various stages of a metamorphosis."

In the author's book *Don't Peek* (1991) the text is just three words and two are the title, but it is the text that drives the action. When the panels are expanded a new word is revealed that not only changes the view, but also changes time.



The Journey

A collaboration by Doloras Kinal, Geraldine Murrill and Annette Purnell resulted in *The Journey* (1999) where the main character falls off a star, cascades through space and lands on a whale on successive panels in the same book.

Structure is another way that artists can control time. One of the most powerful tunnel books ever created is Carol Barton's *Loom* (1989). It is, the artist reports, "The largest tunnel book edition I have produced – an edition of 600. It combines Oriental rug motifs with photographic landscapes and a view of the earth "looming" in space through the tunnel." To this author her book is all about time. Barton has constructed her book so that the side hinges fold to hide the central viewing area. As the panels expand, the side hinges open away, one at a time, and the viewer no longer dwells on the surface of the rugs, but is taken on a trip to their very core and discovers the universe. Barton explains, "I think it is successful because it pushes the format beyond being just a novelty 'theater.' Incorporating images along the binding strips, on both sides of the pages, and through the tunnel, as well as a text on the back cover encourages the viewer to 'read' the message of the book from several different perspectives." It is a timeless experience.

While many tunnel books present a single view at one moment of time, many artists have discovered a variety of approaches to capture and tame time in the tunnel book format.

The Siren Call of the Forbidden View

Early peepshows achieved their popularity not because of the artistic skill of the construction but because of the mystery they offered to an unsophisticated audience. Despite the current connotation of the word "peepshow," they favored the exotic over the erotic. For people who seldom left their neighborhoods the traveling peepshow tantalized them with views of foreign lands, life in the royal court and secret societies. One of the popular subjects for the early peepshows of Martin Engelbrecht was the secrets of Freemasonry.

Alas, the illicit associations with the peepshows of the turn of the century still linger. When the author searched for *Peepshows: A Visual History* at Amazon.com he was quickly referred to *Tales from the Clit*, *Live Sex Acts*, *The Lusty Lady*, *Behind the G-String,* and *Tricks and Treats* (by Cherie, Wendy, and Erika)! Tunnel books rarely live up to their shady past, but the promise of a secret view is still a forceful enticement for the reader/viewer. The popularity of *Grandma's Closet* by this author has much to do with the ability to view secret and forbidden treasures.

Regardless of the subject matter, the physical structure of tunnel books creates an intimate setting that immediately draws the reader into the heart of the book. The viewer is not merely holding an object, the participant has mentally entered the structure and is surrounded by the environment created by the artist. Experiencing this intimate setting is not a group activity. It is one-on-one communication between the artist and the viewer/reader. Few book structures can so quickly grab the reader's attention, separate them from their surrounding environment, and put them so completely in the hands of the artist. It's almost like alchemy; certainly it's enchantment.

The Future Viewed Through Tunnel Vision

So far this author has editioned fourteen different tunnel books and created dozens of one-of- a-kind models. Every time the possibilities appear to be exhausted, a new approach comes to mind. *Star Box* is a case in point. For a long time a novel approach seemed elusive. Then, remembering that early peepshows came as loose panels, a simple viewing box was designed with several transparent panels so each reader can create an individual view of how it works best. The artist is also playing with the artists' book vs. novelty toy discussion. No matter how you choose to pair the words, "artistic," "novelty," "book," and "toy," when viewed through the other end of the viewing box a completely opposite view appears. Is this an artists' book or a novelty toy? The artist isn't saying.

The author is not alone in looking forward to exploring further the possibilities of tunnel books. "I would choose the tunnel format again," says Laura Davidson. "I rather liked the playfulness of it, and frankly sometimes I get too serious. Since this was my first attempt, I think that there are other possibilities for this format. Another time I would..."

Rand Huebsch is more specific. "I would definitely use the format again and am working on a number of pieces. The possibilities include 1) collapsible toy theaters with attached shadow-puppet marionettes; 2) use of transparent acetate

panels with text through which the viewer looks; 3) collaborative tunnel books (each panel by a different artist).

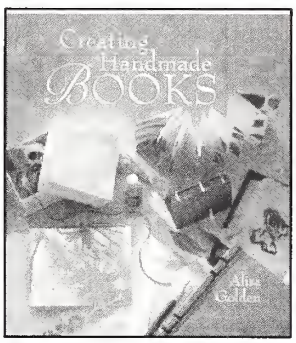
The bottom line remains: artists will always be attracted to the tunnel format because it allows them opportunities to express themselves in a book in a way no other structure permits.

"Of course I'll make more tunnel books, concludes Tara Bryan, "when I come up with ideas that are suited to the structure. As Vincent FitzGerald taught me, there are no problems, only solutions! We'll only know what's left to be done with tunnel books when we get to the question that needs that answer!"

★ You'll get to see the Great Salt Lake!

Thanks

First off, thanks to Carol Barton who has worked tirelessly to reestablish the tunnel book as an important and legitimate artist book structure. At the Cooper-Hewitt Museum in New York City where I had a chance of a lifetime to handle and investigate the many historic peepshows and tunnel books in their collections—Liz Marcus in Prints & Drawings and Steve Van Dyke in the library were particularly helpful. Thanks to the book artists who gave comments, photos of their artwork and support: Maryline Poole Adams, Tara Bryan, Deborah Phillips Chodoff, Laura Davidson, Mary Flores, Rand Huebsch, and Matthew Liddle. Thanks to Joan Alden who gave polish to this manuscript, to Ellen Rubin who helped with the research, and to my spouse, Steve Warren. And, of course, this project would not have been possible without the platform provided by *Artists' Books Reviews*. I hope this discussion leads to a greater interest and appreciation for Tunnel Books. For instruction on making tunnel books, a good source is *Creating Handmade Books* by Alisa Golden (ISBN 978-0806988252).



Creating Handmade Books

Peepshows: A Visual History

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Video

The Ancestors of Cinema: Film Before Film by Werner Nekes, Kino Video, 1986.

This article was originally published in the Winter/2002 issue of *Artists' Books Reviews* and is reprinted with permission of the author. Part two will appear in the August issue.

★ You won't have another opportunity to attend a conference of The Movable Book Society until 2014.

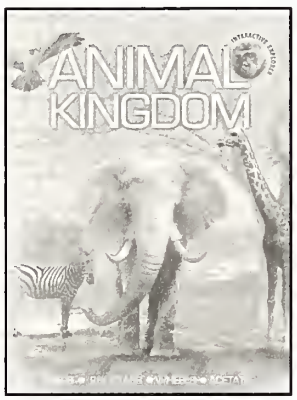
New Publications

The following titles have been identified from pre-publication catalogs, Internet sources, book store hunting, and advertising. All titles include pop-ups unless otherwise noted and are listed for information only - not necessarily as recommendations for purchase.

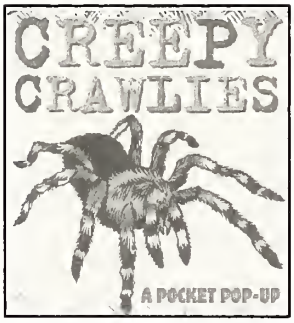
Addition: A Pop-up Book. Number Pops. July. Tango. $10.99. 9781857078466.
Also: *Subtraction.* 9781857078510.

Aesop's Fables: A Pop-up Book. Tango. $18.99. 9781857078954.

Animal Kingdom. Interactive Explorer. Silver Dolphin. $14.95. 9781607101161.
Bodyworks. 9781607101154.
Oceans & Rain Forests. 978-1607101178.
Weather & Space. 9781607101185.



Cars. Mean Machines. Hinkler Books. $21.99. 9781741846850.
Also: *Trains.* 9781741846843.



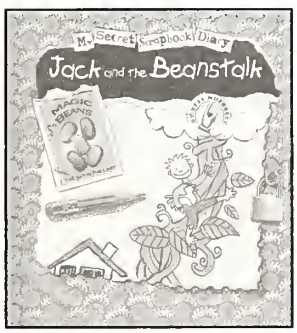
Creepy Crawlies: A Pocket Pop-up. Walker Books. $12.95. 9781406337808.
Also: *Dinosaurs.* 9781406337815

Dinosaur Pop-up Sticker Scenes. July. Dover. $7.99. 9780486486895.
Also: *Horse and Stable.* 9780486486888.
Jungle. 9780486486871.
Let's Play. 9780486331126.
Old MacDonald's Farm. 9780486486857.
School Rules. 978-0486331133.

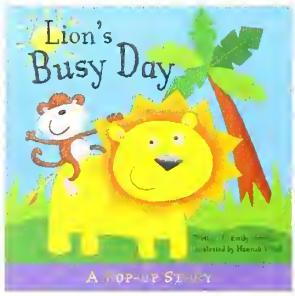
Good Night, Little Bunny: A Changing-Picture Book. Templar. $12.99. 9780763652630.
Also: *Home for Hermit: A Changing Picture Book.* 9781848777187.

Happy Easter, Peter! A Pull-the-tab Book. Warne. $7.99. 9780723266402.

Haunted House: A Seriously Spooky Pop-up Book. July. Priddy Books. £5.11 9780312514716.

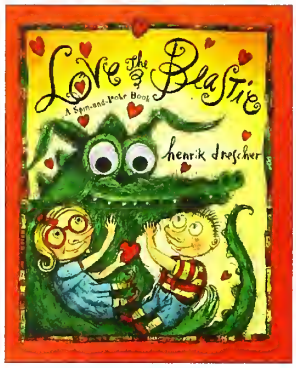


Jack and the Beanstalk. My Secret Scrapbook Diary. By Kees Moerbeek. Child's Play. $10.99. 9781846434495.
Also: *Little Red Riding Hood.* 9781846434471.
Three Little Pigs. 9781846434488.

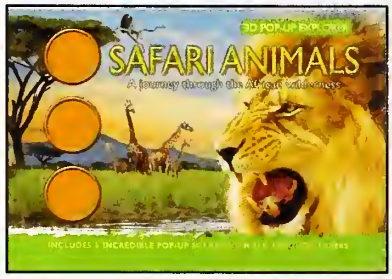


Lion's Busy Day: A Pop-up Book. August. Templar. £7.99. 9781848772687. Also: *The Lonely Crocodile: A Pop-up Story*. 9781848774902.

Razzle-Dazzle Ruby. Scholastic. $17.99. 9780545225007.

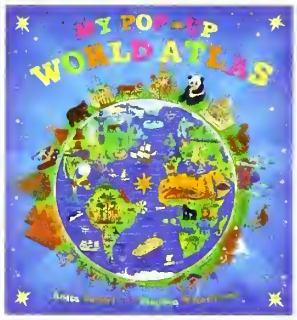


Love the Beastie: A Spin-and-play Book. By Henrik Drescher. Workman. $12.95. 9780761161907.



Safari Animals: A Journey Through the African Wilderness. 3D Explorer. Silver Dolphin. $17.95. 9781607102878.

Magical Helpers Pop-up Book. [Disney Princess] July. Disney Books for Young Readers. £5.11. 9780736429245.

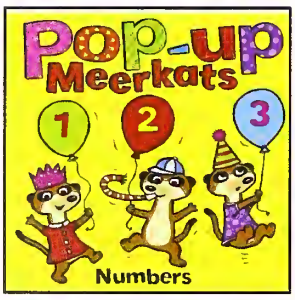


My Pop-up World Atlas. Templar. £14.99. 9781848773981.

Spin. Price Stern Sloan. $12.99. 9780843199246.

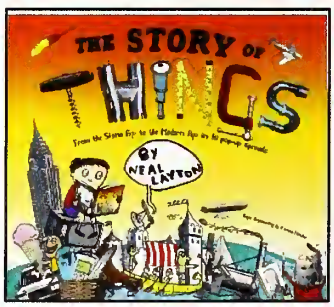
Peter Rabbit's Easter Egg Hunt. Warne. $16.95. 9780723267287.

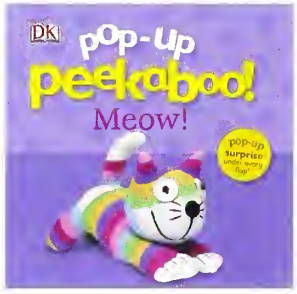
Spy the Spies: Cars. August. Random House/Disney. $7.99. 9780736428828.
Also: *Magical Helpers*. 978-0736429245. *Peekaboo Toys*. 9780736428804.



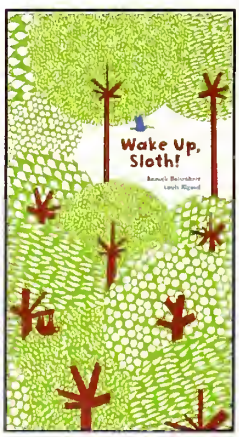
Pop-up Meerkats: Numbers. Hodder Children's Books. £7.99. 9781444903690.
Also: *Pop-up Meerkats: Opposites*. 9781444903706.

The Story of Things: From the Stone Age to the Modern Age in 10 Pop-up Spreads. Hodder & Stoughton. $19.99. 9780340945322.





Pop-up Peekaboo! Meow. DK Preschool. $9.99. 9780756693091.



Wake Up, Sloth! Roaring Brook Press. $16.99. 9781596437128.

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